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## SCHILLER AND VERGIL<sup>1</sup>

Some years ago, while I was studying the life of Schiller, who has ever been my favorite German poet, I came across several statements to the effect that Schiller had at various times translated parts of Vergil's Aeneid. My curiosity was aroused, to find the nature and the extent of this translation, and to discover in what way this selfimposed task colored and moulded Schiller's own poetic work<sup>2</sup>.

While Schiller attended the local school at Ludwigsburg, in the Duchy of Württemberg, he read Ovid, Horace, and Vergil. In a short time he achieved a little distinction for his facility in writing Latin verse, part of his school tasks. A few of these verses have been preserved. The earliest is dated in January, 1769. Schiller was then ten years old.

Just as Schiller was ready to leave the Grammar School at Ludwigsburg to fit himself for a course in theology<sup>3</sup>, his quiet way of life with its harmless exercises in Greek and Latin verse was suddenly completely upset by Karl Eugen, Duke of Württemberg.

The Duke had had his fling at life and his fill of pleasure; so he suddenly turned philanthropic. As an outward manifestation of supposed change of heart, he established an academy at his favorite palace, 'Castle Solitude'. The school was at first designed for the orphans of soldiers, but later it was opened to promising children of men in the public service; the Duke needed students on whom to practice his good intentions. His eye fell on Friedrich Schiller; since the boy's father was a military surgeon in the Dukedom, a request from the Duke that he send his son to the Academy was the next thing to a command.

Hence, on January 17, 1773, Schiller, then hardly fourteen years old, made his solitary way from Ludwigsburg to Castle Solitude, which was situated in an immense forest six miles west of Stuttgart. With disappointment in his heart he took farewell of his tearful mother, and arrived at the school in the depth of winter.

While he was at the Karlsschule, which was the real name of this military academy, Schiller seems to have read not only Vergil's Aeneid, but whatever Latin was prescribed in the course of study; but probably he received his greatest incentive to the further pursuit of Latin from attending Professor Nast's lectures on Homer, and Dr. Friederich Ferdinand Drück's lectures

on Vergil. With the inspiration received from these discourses he set about to translate a portion of the first book of Vergil's Aeneid into iambic hexameters. The translation finally appeared, anonymously, in the eleventh issue of the Swabian Magazine of 1780, under the title *Der Sturm auf dem Tyrrhener Meer*.

There are 143 lines of translation, covering verses 34-157 of the Latin text. The translation is in the original meter; according to the modern art and technique of translating it is faulty. Nevertheless it affords a bold and original handling of the German tongue and shows what latent power and resonance the language possesses. Compare these lines<sup>4</sup> from Schiller,

Kaum entschwangen sie sich der Schau an Siziliens  
Küsten  
Freude jauchzend empor in die Höhe mit rollenden  
Segeln  
Und durchschnitten mit ehernen Stachlen die  
schaumende Salzflut,  
So begann aufs neue Saturnias ewige Wunde  
Frisch zu bluten, und dachte sie so im innersten  
Herzen,

with Aeneid 1.34-37:

Vix e conspectu Siculae telluris in altum  
vela dabant laeti et spumas salis aere ruebant,  
cum Iuno, aeternum servans sub pectore vulnus,  
haec secum....

This is all we know of Schiller's efforts at translating the Aeneid while he was at the Karlsschule. We are informed incidentally that he got along well in Latin and in religion, and that he left the school in 1781 a good Latinist.

We hear nothing more for ten years of his attempts at translating Vergil. In letters to his friend Gottfried Körner, dated April 10 and October 24, 1791, he remarks that he had translated Book 2 of the Aeneid during the spring and the autumn of that year while he was convalescing from a disease (which finally resulted in his death), and Book 4 during the winter. The title of the translation of the second book is *Die Zerstörung Troja*; it appeared in the first part of *The New Thalia* magazine. The title of the rendering of Book 4 is simply *Dido*: this was published in the second and the third parts of the same magazine.

Several years previous to this venture with Vergil Schiller and Gottfried August Bürger had agreed to vie with each other in translating the same section of the Aeneid, but they were to choose different meters. Schiller had been planning for several years to write an epic poem on Frederick the Great in the eight-line stanza, but nothing ever came of the project. The eight-line stanza is the form into which he now cast his translation of Vergil. He broke up the material into eight-line stanzas, each of which has its own unity of

<sup>1</sup>This paper was read at the Twenty-third Annual meeting of The Classical Association of the Atlantic States, held at Baltimore City College, May 3-4, 1929.

<sup>2</sup>In writing this paper I have relied largely on Calvin Thomas, *The Life and Works of Schiller* (New York, Henry Holt and Company, 1901), and on H. Viehoff, *Schillers Gedichte Erläutert* (Stuttgart, 1859). Schiller is quoted from *Schillers Werke, Säkularausgabe*, 16 volumes (Stuttgart, 1904).

<sup>3</sup>The translations from the German are my own.

<sup>4</sup>His mother had dedicated him to such a course; she had brought him up on the calm and religious verses of Christian Fürchtegott Gellert (1715-1769).

<sup>4</sup>10.286.

thought. Consequently there are omissions and additions. There are only 1509 lines in Books 2 and 4 of the *Aeneid*, but Schiller's translation of these books contains 2104 lines, an increase of virtually 600 lines. He is apt to condense descriptions, but an exciting episode he is just as likely to expand. In the handling of patronymics he is seemingly as skilful as Vergil himself.

He usually divides a stanza into two equal parts with two-times-two rhyming pairs of lines, rarely three. His rhyme scheme is quite varied; in *Die Zerstörung Troja* there are no less than fifteen different rhyme schemes, with a-a, b-b, c-d, c-d prevailing. In addition to breaking "das Stoff" up into stanzas Schiller probably made another mistake in that he substituted a sort of jerky romantic cadence for the stately and continuous swell of Vergil's hexameter—"the ocean-roll of rhythm".

*Aeneid* 2.1-5 runs as follows:

Conticuere omnes, intentique ora tenebant.  
Inde toro pater Aeneas sic orsus ab alto:  
"Infandum, regina, iubes renovare dolorem,  
Troianas ut opes et lamentabile regnum  
eruerint Danaï..."

Schiller's first stanza runs as follows:

Still war's, und jedes Ohr hing an Aeneas Munde;  
Der also anhub vom erhabnen Pfuhl:  
"O Königin, du weckst der alten Wunde  
Unnennbar schmerzliches Gefühl!  
Von Trojas kläglichem Geschick verlangst du Kunde,  
Wie durch der Griechen Hand die tränenwerte fiell.  
Die Drangsal alle soll ich offenbaren,  
Die ich gesehen und meistens selbst erfahren".

'Everything was quiet; each ear hung on Aeneas's mouth. From a lofty couch he thus began: "O Queen, you are stirring up an unutterably painful feeling in the old wound. You long for news of Troy's wretched fate and how at the hands of the Greeks it fell deplorably. I am to disclose all the hardships which I have seen, and for the most part have myself experienced"'.

A man once said to Pope that his 'Homer' was fine work, but he should not call it Homer. One may say the same of Schiller's 'Vergil'. It is readable, it is sonorous, virile, and vigorous, but it is not Vergil, for it does not produce the effect of the original. But one should not forget that Schiller always referred to this version as a 'free translation'.

Strange to say, Schiller nowhere mentions Vergil except in his correspondence with his friend Körner, and then only in a matter-of-fact way in a reference to his translation. There is no note of appreciation to show that he felt in any way indebted to Vergil, the one classical poet to whom he is in fact indebted, if he is indebted to any. He pays no tribute to Vergil, as do Dante, Chaucer, Tennyson, and others. Yet there are many clear borrowings from Vergil, and there are adaptations, reminiscences, and imitations of Vergilian expressions. Some passages may be more or less conscious imitations; others may be subtle or unconscious reminiscences of some word or expression.

Some writers contend that much of the similarity of expression between Schiller and Vergil is due to the classical themes which both treated, or "Das Stoff", as the Germans call it. Besides the *Aeneid* Schiller translated Euripides's *Iphigenia in Aulis*, *Phaedra*

(this, however, he translated from the French of Racine), and *Phoenissae*. His original poems based on classical themes include *Die Götter Griechenlands*, *Der Ring des Polykrates*, *Die Kraniche des Ibykus*, *Die Bürgschaft*, *Hero und Leander*, *Teilung der Erde*, *Pompeji und Herculaneum*, *Hectors Abschied*, *Kassandra*, *Klage der Ceres*, etc., and many numbers of his *Epigramme*, *Xenien*, and *Votivtafeln*.

But similarities to Vergil seem too numerous and they have too much of a Vergilian ring to be the result merely of the material handled. Since we read in the *Aeneid* 4.586-587,

Regina e speculis ut primum albescere lucem  
vidit et aequatis classem procedere velis...

it is seemingly no mere accident that Schiller in his *Kindesmörderin* should have these lines (53-54):

Seine Segel fliegen stolz vom Lande!  
Meine Augen zittern dunkel nach.

'His sails fly proudly from the shore, and my bedimmed eyes follow quiveringly'.

There is still another passage in this poem (1.33) which is surely a reminiscence of Vergil, if nothing more. When the deserted girl who has murdered her love-child is brought to the scaffold, she calls for curses on her lover who has betrayed her, and prays that the child's ghost may haunt him in this world and in the next. In execration she calls out

"Joseph! Joseph! auf entfernte Meilen  
Jage dir der grimme Schatten nach,  
Mög' mit kalten Armen dich ereilen,  
Donnre dich aus Wonneträumen wach,  
Im Geflimmer sanfter Sterne Zucke  
Dir des Kindes grasser Sterbeblick,  
Es begegne dir im blut'gen Schmucke,  
Geizle dich vom Paradies zurück!"

Compare Dido's words (*Aeneid* 4.384-389):

Spero equidem mediis, si quid pia numina possunt,  
supplicia hausurum scopulis et nomine Dido  
saepe vocaturum. Sequar atris ignibus absens,  
et, cum frigida mors anima seduxerit artus,  
omnibus umbra locis adero. Dabis, improbe, poenas.  
Audiam, et haec Manis veniet mihi fama sub imos.

In *Die Schlacht*, one of Schiller's spirited battle-ballads, which affords a powerful description of the rage of combat, occur these significant lines (1.240):

Die Sonne löscht aus, heisz brennt die Schlacht,  
Schwarz brütet auf dem Heer die Nacht.

'The sun is blotted out, hotly burns the battle, and black night broods over the host'.

This passage is seemingly a conscious reminiscence of *Aeneid* 1.88-89:

Eripiunt subito nubes caelumque diemque  
Teucrorum ex oculis; ponto nox incubat atra.

It is noticeable that *nox* and *Nacht* do not denote actual 'night' as a division of the solar day, but a darkness similar to night.

In *Der Eroberer* (1777), a wild and extravagant poem of Schiller's youth, occurs this passage (2.6):

Dann vom obstern Thron, dort wo Jehovah stand  
Auf der Himmel Ruin, auf die zertrümmerte  
Sphären niederzutaumeln.

'Then from the uppermost throne, where Jehovah stood on the ruin of heaven, to rush down upon the shattered spheres...'



Die Wunderseltene Historia des Berühmten Feldzuges (1782), one of Schiller's few comic poems, has a similar passage (2.64):

Gott stand auf Höhen Sinais  
Und schaute nach der Erden.

We find the picture a third time in Die Unüberwindliche Flotte (2.248): "Gott der Allmächt'ge sah herab". Is not this triple use of this poetic conceit a conscious reminiscence, if nothing more, of Aeneid 1.224-227?

Et iam finis erat, cum Iuppiter aethere summo  
despiciens mare velivolum terrasque iacentis  
litoraue et latos populos, sic vertice caeli  
constitit et Libyae defixit lumina regnis.

After Schiller had translated the two books of the Aeneid, his borrowings and reminiscences from Vergil became much more numerous, especially with the year 1791, known as his great ballad year; but only a few passages can be cited.

Pegasus im Joche, The Steed in Harness (1795), is a humorous apologue enforcing the truth that the winged horse is not meant for drudgery, and that he shows his mettle only when he is ridden by a poet. It contains a poetic conceit (1.204) for which Schiller seemingly had a fondness, for the idea is found in several poems:

Kaum fühlt das Tier des Meisters sichre Hand,  
So knirscht es in des Zügels Band,

'As soon as the animal feels its master's firm hand, it throws itself into the reins'.

Again, in Der Kampf mit dem Drachen (1798), we read (1.109),

Ob auch das Rosz sich grauend bäumt  
Und knirscht und in den Zügel schäumt,

'Even if the steed rears itself perilously and champs the foaming bit...'

There is a similar passage in Monument Moors des Raubers (2.249). These passages bring clearly to mind Aeneid 4.134-135:

...ostroque insignis et auro  
stat sonipes ac frena ferox spumantia mandit.

Der Taucher, The Diver (1797), one of Schiller's finest and most spirited ballads, is replete with scenes from the storm in Aeneid 1, and might alone suffice to prove our contention. Note the following (1.85):

Und schwarz aus dem weissen Schaum  
Klafft hinunter ein gähnender Spalt  
Grundlos, als ging's in den Höllenraum,

'And black out of the foaming white bed a gloomy abyss yawns wide, bottomless, as if leading into Hell's murky-welling void immense'.

Compare here Aeneid 1.106-107:

...his unda dehiscens  
terram inter fluctus aperit; furit aestus harenis.

In the same poem we have these verses:

Es risz mich hinunter blitzesschnell,  
Da stürzt 'mir aus felsichem Schacht  
Wildflutend entgegen ein reizender Quell;  
Mich packte des Doppelstroms wütende Macht  
Und wie einen Kreisel mit schwindelndem Drehen  
Trieb mich's um, ich konnte nicht widerstehen.

'It tore me down with lightning speed, when out of the deep-mouthed caverns a torrent, mad and wild-rushing, overwhelmed me, and the raging force of the whirlpool seized me and hurled me spinning in ever-dizzying circles, and I was powerless to stop'.

Compare Aeneid 1.116-118:

...excutitur pronusque magister  
volvitur in caput; ast illam ter fluctus ibidem  
torquet agens circum et rapidus vorat aequore vertex.

In this ballad the stress falls upon the description of the horrors of the raging deep. Says Professor Thomas<sup>5</sup>:

Schiller himself had never seen the sea, nor any body of water remotely resembling the Charybdis of the poem. Observation, as he humbly confessed, had given him nothing more awesome than a mill-dam,—the rest was Homeric and imaginative; wherefore it no doubt gratified him when Goethe reported from Schaffhausen, after a visit to the cataract, that the line 'Und es wellet, und siedet, und brauset, und zischt', was scientifically correct.

The spirit and the tone of the beautiful little lyric, Des Mädchens Klage, makes one think of Vergil's account of Dido's death, and in particular of her words (4.651-653),

Accipite hanc animam meque his exsoluite curis.  
Vixi, et quem dederat cursum Fortuna peregi,  
et nunc magna mei sub terras ibit imago.

Schiller's verses run thus (1.20):

Das Herz ist gestorben, die Welt ist leer,  
Und weiter gibt sie dem Wunsche nichts mehr,  
Du Heilige, rufe dein Kind zurück.  
Ich habe genossen das irdische Glück,  
Ich habe gelebt und geliebet.

'My heart is dead. The world is empty and no longer satisfies my longing thoughts. Take back, O Holy One, this child of thine; I have tasted of earthly pleasure, I have lived and I have loved'.

Many more passages could be cited from Schiller's poems to show his relation to Vergil, especially from Hero und Leander, which is full of Vergilian parallels and reminiscences, Die Kraniche des Ibykus, from Cassandra, and from Der Kampf mit dem Drachen. It is hoped, however, that sufficient evidence has been produced to prove my contention that the translation of the Aeneid had no slight influence on Schiller's own poetic development. His intensive laboring with this classic of antiquity was of lasting benefit to him, for he acquired the phraseology, the style, and the method of presentation which he later developed in his own ballads, such as Der Gang nach dem Eisenhammer, Der Spaziergang, Das Lied der Glocke, Der Taucher, Der Ring des Polykrates, Die Kraniche des Ibykus, and Die Klage der Ceres. These ballads have a Vergilian dignity; they are written in a style simple and yet noble, while their rhetoric is unsurpassed in the German tongue. After a closer acquaintance with Vergil, Schiller's own diction became more mellow and the cadence of his rhythm more melodious. There is none of the crudity and the extravagance, none of the reckless and rebellious spirit which pervades some of his earlier work, such as Die Räuber and Der Eroberer.

Schiller's poems, particularly those that are the best known and the best liked, have, through the influence of Vergil, deeply enriched German literature, for the master has here, as in the case of many other writers, left a deep impression upon one of the noblest and the most liberty-loving and most-beloved poets in the history of German literature.

NORTHEAST HIGH SCHOOL,  
PHILADELPHIA, PENNSYLVANIA E. SCHULTZ GERHARD

<sup>5</sup>On page 321 of the work referred to in note 2.

### LATIN IN THE EIGHTH GRADE<sup>1</sup>

Some of us are teaching beginning Latin; others teach Caesar, Cicero, or Vergil; others teach Horace, Plautus, or Petronius. Yet, whatever we may be teaching, we are all interested in beginning Latin, for on the foundation rests the superstructure. In the study of Latin even more than in the study of any other language the beginning, it seems to me, is important. The foundation must be firm and secure.

In some Schools the old, traditional plan is followed of waiting until the ninth grade for the beginning of the study of Latin. Generally, however, where there is a Junior High School, it is possible to begin the study of Latin under favorable conditions in the eighth grade, or even sometimes as early as the seventh grade. Which is the better place to begin? Every year I have a class that begins Latin in the ninth grade and one that begins in the eighth grade. To me there seems to be a decided advantage in the eighth-grade start. One does not feel so rushed for time. The specter of work unfinished or of work not thoroughly done does not haunt one quite so closely. There is opportunity for broader development, for developing wider interest, for more thorough drill. That and the year's difference in the age of the pupils may be responsible for a little keener interest, a little greater inspiration in an eighth-grade beginning class than in a ninth-grade beginning class.

Would the seventh grade have a corresponding advantage over the eighth grade as a place to begin Latin? Since I have had no experience in the seventh grade, I do not know what would be the ability or the response of pupils of that grade. If no electives are permitted until the eighth grade, it would not be at all practicable to teach Latin in the seventh grade. Latin must be an elective. Only a teacher with the intrepid courage and the transforming imagination of a Don Quixote would attempt to teach Latin to *all* the pupils in High School to-day, especially to all those in a Junior High School. It seems to me, anyway, that, unless some adjustment should be made in the upper grades whereby pupils who had begun Latin so much sooner might have a term or two of extra reading in the eleventh or the twelfth grade, there would be little advantage in beginning Latin so early. Why should a boy or a girl begin Latin in the seventh grade only to peg away at the elementary work through the seventh, the eighth, and the ninth grades and to read Caesar in the tenth grade with ninth-grade beginners? That, surely, would be a waste of time. Why should a boy or a girl who begins Latin in the seventh grade and then finishes Cicero and Vergil before the twelfth grade have no Latin course open to him at all in the twelfth grade? If he wishes to continue Latin in College, a whole year in High School without any Latin at all will be a disadvantage to him.

Let us agree, for a moment at least, that the eighth grade is a very good, if not, indeed, the best place to begin the study of Latin. Shall our course be a try-out, exploratory, or a formal course? I wonder just

what is meant by a try-out or exploratory course. One can not 'try out' for a debating team without doing some real debating; one can not 'try out' for a place as a cheer-leader without 'leading' some cheers. If one is 'trying out' for the study of Latin, he will need to try to study Latin very much as he would if he were really studying it. One can not explore a cave by walking around it on the outside; he must examine it carefully from the inside. So it is with Latin. Even an exploratory course in Latin should mean real, formal study of Latin.

Talk as one may, a knowledge of the history and the life of the Roman people is *not* necessary in order to learn Latin forms and Latin inflections. It *is* necessary to an appreciation of Latin literature. It seems to me to be a good plan to learn Latin forms and inflections in the eighth grade, at the period when the child's memory is so retentive. That should be the formal part of our work. Incidentally we can add to the interest of the work and also learn something of the Roman people by outside reading and occasional discussions in the class. Our eighth-grade Latin should be a really worth-while course, so that there will be no need to start at the beginning again in the ninth grade. The work in the ninth grade should be, not a repetition, but a continuation. In that event something will be gained in time as well as in real interest by the eighth-grade work.

Interest can be developed indirectly as well as directly. The classroom should have a Latin atmosphere. There should be Latin mottoes and pictures of Rome on the walls. Bulletin board and blackboard can both be used to advantage. Our room has much blackboard space. We find that things written on the blackboard show up even better than things posted on the bulletin board. Sometimes we have English word-studies written on the board, sometimes a list of French, Italian, and Spanish words with their Latin ancestors, sometimes Latin phrases used by lawyers or physicians, sometimes little paragraphs about Rome, the Appian Way, or Roman life, sometimes the names of boys and girls that are derived from Latin.

Often we have the pupils make little A, B, C Books or the first page of a Latin Primer. They enjoy writing a little paragraph about a picture which they have brought in. They seem also to find pleasure in hunting English derivatives in magazines and newspapers. These they cut out and paste on a piece of cardboard, writing the Latin word underneath each English derivative.

All this is incidental, however, to the formal study. There the method used in the eighth grade must be simpler than that used in the ninth grade. The year's difference in age, in background, in study of English grammar is very noticeable at that period.

In considering methods for the eighth grade, we pass over the conversational method. As Latin is *not* used for conversation now, it hardly seems reasonable to teach Latin from that angle. We should speak some Latin, of course, to let the pupils know that it is possible to talk in Latin. Questions and answers on the little stories which they read will prove very enjoyable and

<sup>1</sup>This paper was read at the Twenty-Fourth Annual Meeting of The Classical Association of the Atlantic States, held at the Pennsylvania College for Women, Pittsburgh, May 16-17, 1930.

relieve the monotony. But we do not consider conversation as our method of teaching.

The old-time grammar method is quite beyond the grasp of boys and girls who still have so much English grammar ahead of them. They *must* learn grammar, but it will have to be given in more homeopathic doses to be effective. This can not be done merely by reading little Latin stories. Exposure to many forms at once is rather difficult for the younger pupils. A Latin primer is not too juvenile for the eighth grade. Every form must be presented separately and must be developed carefully by constant drill.

This fall our Principal willingly agreed that I might try an experiment in my eighth-grade class. We tried to learn Latin from Latin rather than from rules. We used only the simplest forms and sentences. We drilled on forms and yet we never said conjugation, infinitive, declension, rule, or construction. We had no formal drill on vocabulary, and yet we knew our vocabulary. You may be interested in hearing about the experiment, although you may not approve what you hear.

There were forty-two pupils in the class, from six different 8 B sections, ranging from the group highest in intelligence down to the next to the lowest group. Fortunately there was no one from the very lowest section. About two-thirds of the group came from the two highest groups. We met only three times a week.

We began our work in vocabulary with concrete words, *puella, femina, sella, mensa, fenestra, aqua, casa, via, silva, familia*, etc. We found pictures of these in the papers and the magazines, cut them out, and pasted them in notebooks with the Latin word underneath. We learned the words by using them over and over and over again in sentences.

We learned only one thing at a time. Our very first lesson was concerned with the nominative case of the first declension, with *est* and *sunt* for our verb-forms. In twenty Latin sentences we used six nouns and six adjectives. We had the singular in one column and the plural of the same sentence in a column right beside the first. We went over the sentences in class, assigned them for a little further study at home, with another group of sentences which had both singular and plural words, and with still another group in which we were to fill in the endings, such as *Puell— est bon—, Sellae (est or sunt?) magn—*. By that time we not only knew our nominative endings, but we also knew our vocabulary. We also knew that the adjective agreed with the noun, not because some one had told us that this was the fact, but because we had seen the agreement so often. Even after we learned the accusative case, we never had that common trouble of putting accusative endings with the verb-form *est* or *sunt*.

Before we took up the accusative case we had some incomplete sentences consisting only of subject and predicate, that we might learn that a subject ending in *-a* and a verb ending in *-t* belonged together, while a subject ending in *-ae* and a verb ending in *-nt* also belonged together.

When we took up a new case, we first had a list of all our nouns in that case, or of many of them, both in the singular and in the plural. Thus we learned the ending

and the meaning of the case by seeing and saying them many times. There was little misspelling of words, for we saw the words spelled. We saw that *familiis* had two *i*'s. When we took up the ablative case, we found it easier to learn it with the prepositions *in, ab, ex*. We were used to prepositions in English. One interesting lesson consisted of filling in accusative and ablative endings after those prepositions and after *ad*.

We kept saying over and over again the names of the cases with their meanings and also with their endings, but we never declined any words. When we took up the second declension, we used the same method that we had used with the first declension. However, we learned it as one declension, taking masculine and neuter nouns at the same time. The *-er* nouns of that declension were easily learned by means of many sentences such as *Ager est malus, Vir est liber, Filius est miser*.

We never asked for the construction of a word. Instead we tried to see how many subject-words we could find in a group of sentences, how many datives, how many object-words; we hunted to see how many masculine nouns we could find, or how many feminine or neuter nouns; we looked for verbs in the present tense or in the imperfect tense, or for *ā*-verbs or *ī*-verbs. The pupils seemed to learn more and to remember better by looking for only one thing at a time. Besides, that made it imperative to keep the meaning of the Latin sentences in mind again and again as we went back over them to find first one thing, then another.

We learned the present, the imperfect, and the future tenses of the active voice of all four conjugations. We did not call the conjugations by numbers—first, second, third, and fourth. We spoke of *ā*-verbs, *ē*-verbs, and *ī*-verbs. We took the conjugations in that order, leaving the third conjugation until the last, because it is the hardest to learn. We found it much easier to learn the third conjugation after the fourth than before it. When we came to the third conjugation I hesitated about calling verbs of that conjugation short *e*-verbs because we were not learning the infinitive at all. Finally I decided to call them short *i*-verbs from the present tense. I did not know whether or not this practice would mean difficulty for us when we learned the infinitive in the 8 A class. As things turned out, it did not result in any trouble. We then called the verbs short *e*- and *i*-verbs, remembering that they had short *e* in the infinitive and short *i* in the present tense.

You may wonder how we learned the verbs without knowing the infinitive. Always before I had taught verbs from the infinitive. I always showed the class how to get the present stem, and then gave them a beautiful rule for the present, the imperfect, or the future tense. It was all so simple and easy—in theory. I would tell the pupils how easy it was. If, said I, they knew the rule for the tense and the personal-endings of the verb and then had sense enough to do what the rule said, they could not make a mistake. Mistakes were made, however, through no fault of the endings or of the rule.

This fall we tried to learn verbs, not by making them according to a rule, but by *seeing* the Latin forms. We



studied the present tense of *ā*-verbs in the following way (we studied each new tense in a similar manner). We had six verbs. The lesson presented to us not one verb, but the six verbs in the first person singular, then in the first person plural, in the second person singular, second person plural, third person singular, third person plural, for instance of *specto*, *narro*, *porto*, *monstro*, *amo*, *accuso*. I told the class that the ending *o* means 'I'. Six times together we said *specto*, 'I look at', 'I am looking at', 'I do look at', *narro*, 'I tell', 'I am telling', 'I do tell'. Then we took the plural forms. Again six times together we saw the ending *-mus* and said 'we'. After we had had all the persons, we said the endings over and over again by themselves. This had been a vocabulary drill as well as a word drill. By this time we knew the meanings of our verbs too.

We then had some Latin verbs with the persons in different order: *narrant*, *amo*, *spectas*, *portamus*, etc. Next we took some English forms to put into Latin. By that time we were ready for sentences, with our new words in them, and we could read them very quickly and easily. We often had from twelve to eighteen sentences, both Latin and English, for an assignment without any complaints of too long a lesson. Often we used Latin sentences where we were to fill in the personal endings of the verb-forms or to supply the letter before the *-ba* or *-bi* as well as the ending, or to supply the tense sign. We never conjugated any verbs.

Last term we did not read any Latin stories. This term we have read more than any other 8 A class has ever read. The foundation laid last term has made our reading of stories, either after preparation or at sight, both easy and enjoyable. In the grammar work we have followed the regular course of study and have employed the usual text-book. In three months we were able to complete the grammar required for the whole term.

Not every one in the class has learned what we tried to teach. A few pupils lacked ability; several have not yet learned the need for effort and concentration. There are always some pupils who do not realize at first that you can not bluff in Latin. A larger percentage than usual has shown a real mastery of the work covered. The result of one test of 210 points is a fair sample of other tests and of the daily work too. The test included questions about case-endings, verbs, sentences, and a fifty-word paragraph for translation at sight. Three pupils had 208 points correct, twelve had 200 points or over; 6 had between 190 and 199, 10 between 170 and 189; the others went on down to as low a rating as 51 points. The same test was given to a 9 B beginning class. There the highest score was 184 points.

To me the experiment has been both profitable and enjoyable. I am anxious to try it again next year. This class, by the time it has completed its 9 A Latin in our Junior High School, will be ready for the 10 A Latin class in the Senior High School. Its work in 9 A is the same as the 10 B work of the Senior High School. For some time that has been true of our Junior High School classes. We have tried to make our eighth-grade work really count for something.

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### THREE BOOKS ON VERGIL

Vergil's Aeneid, Books I-VI. Edited, with Introduction, Notes, Vocabulary, and Grammatical Appendix, by Clyde Pharr. Boston: D. C. Heath and Co. (1930). Pp. xi + 367 + 95.

Master Vergil. Compiled and Edited by Elizabeth Nitchie. Boston: D. C. Heath and Co. (1930). Printed for the American Classical League in Honor of the Bimillennium Vergilianum. Pp. x + 115.

Virgil Papers. Written by Instructors and Graduate Students in the Department of Latin, and Prepared for publication by a Board Representing the Department. Pittsburg: University of Pittsburg (1930). Pp. 139. Seventy-five cents.

The Bimillennium Vergilianum has been responsible for many books written with the laudable purpose of doing honor to the beloved poet. The three books that are here under review are to be classed among them. Whether this is the most suitable way of doing honor to Vergil is a matter of taste: *de gustibus non est disputandum*.

Professor Pharr, in adding another to the many school editions of the first six books of the Aeneid, reintroduces, in spite of the blurb of the publishers to the contrary, a method which has been tried before, and, in my judgment, very wisely found wanting, and adds some new devices of his own. Each page contains a small number of lines of the text, seldom more than fifteen, beneath which are printed a vocabulary and notes. These vocabularies contain words which in the text are printed in ordinary type, not, however, all the words, as is stated in the Preface (vi), for the most common words, which are printed in the text in italics, are contained in an extensible sheet at the back of the book. Since there are, on the most conservative estimate, never less than ten italicized words on a page, one cannot see why it is "unnecessary ever to turn a page for the purpose of learning the meaning of any word" (vi). Nor can the reviewer see how this method has the advantage claimed for it by the editor (vi), that of avoidance of "continual interruption in the continuity of attention of the student..." The jumble of type, roman and italic, is in itself such an interruption, and, if the visible vocabulary may "conserve the time commonly spent in mechanically looking up words..." (vii), one may well ask whether there is not a loss of something even more valuable than time, of much of the responsibility on the student's part of mastering a vocabulary, and of the independence which comes from facing a passage for which vocabulary and notes are not spread enticingly before the eyes.

The Introduction (1-12) gives a very brief sketch of Vergil's life, an unsatisfactory criticism of Vergil as a poet, "a sentimental idealist...", Professor Pharr calls him (3), a paragraph on Vergil's later fame (4), a resumé of the story of the Trojan War (4-6), six lines on the purpose of the Aeneid, to aid in "a revival of faith in the old-time religion..." (6), and a sketch of that religion (6-8). This is followed by a chronological table of Vergil's life and a brief bibliography,



fourteen items, which, because of the lack of necessary bibliographical details, such as publisher, date, edition, is of no help to any one.

To the teacher who is interested solely in using Vergil as a *corpus vile* for the study of grammar the notes in this book may prove helpful. There is hardly a use of case or tense or mood, no matter how simple, how regular, how often repeated, of which there is not a brief explanation with reference to the Grammatical Appendix (1-79). On the other hand, where a note would be welcome, especially from the point of view of interpretation, none is given. Thus, to mention but a few instances, there is no note on 1.453, 2.257, 3.714. Cross-references are very rare. When they do appear, they are sometimes not in point, as is true, also, of the references to the Grammatical Appendix. Thus, the note on 2.258-259, Danaos et... laxat claustra Sinon, reads, "for the hysteron proteron, see I, 69...", but the note there, on *summersas obrue puppis*, is "a good example of the figure known as *prolepsis* or *anticipation*..." The note on 2.756 explains *si tulisset* as implied indirect discourse and refers to the Grammatical Appendix 390, but nothing is said in that section about this use of *si*, or in App. 355, which one is there told to compare. This same construction in 1.181-182, *si...videat*, is explained as a subjunctive in indirect question, with a reference to App. 349, which is also cited in the note on 4.85, *si...possit*, where, however, the explanation is "implied indir. quest..." This section of the Appendix, I may add, says nothing about this use of *si*. For the short *i* in *biugo*, 5.144, one is referred to App. 6, b, where this statement is made:

When coming between vowels within a word, *j* is regularly doubled in pronunciation... This rule does not apply to *j*, which was originally initial, but which comes between vowels as a result of composition, as *praejudicō...bijugī*...

The generalization in this second sentence is, of course, unwarranted and is contradicted by such a word as *reiecit* in 5.421, where the note reads, "pronounce *rejeicit* here..."; there is no hint, however, that in compounds of *iacio* the first syllable is practically always long by position in Augustan poetry. Part of the notes on 2.645, *manu mortem inveniam*, reads; "*manū*: I shall die fighting (*manū*), i. e., by provoking the enemy to kill me; or *manū* may hint at suicide. Cf. 1.434, *ut caderem meruisse manū*..." On 434 the note reads; "(*mē*) *meruisse* (*ut caderem*) *manū* (*for my deeds*); or construe: *Dana(ōr)um manū*". The punctuation of 2.433-434 in the text, *vitavisse vices, Danaum et...meruisse manu*, requires a dependence of the genitive upon *manu*, as the alternative in the note on 434 suggests; the note on 433, however, properly construes *Danaum* with *vices*.

In some cases the notes give one a false idea of the linguistic value of a form. Thus the note on *potitur*, 3.56, reads: "here of the third conjugation, but ordinarily of the fourth". On the same form in 4.217, Mr. Pharr writes, "with *i* irregularly short"; the same sort of inadequate remark is made on *exoritur*, 2.313, and on *oritur*, 2.416. Forms such as *accestis* (1.201), *extinxem* (4.606), *dereixisti* (6.57) are printed in the

notes as *acces(is)tis*, *extinx(iss)em*, *dereix(is)ti*; on the first word only is there a remark, a reference to App. 204. Since this section deals with the syncopation of -v-perfects, and not a word is said there about the -is-forms, one is forced to conclude, and the method of printing strengthens the conclusion, that the editor considers these forms, *accestis*, at least, to be the result of syncopation.

If this review concerns itself exclusively with matters of language and grammar, this is because Professor Pharr has chosen to emphasize these for their own sake rather than as aids to a proper understanding and appreciation of the poet's meaning. Even when he gives, as he is fond of doing, alternative explanations of case or tense or mood, e. g. "abl. of means or place where..." (1.600), "abl. abs. or dat. of reference..." (1.266), "loc., or a gen. of respect..." (5.202), "deliberative or potential subjunctives" (2.362), no suggestion is made that the choice may result in a difference of interpretation.

It is unfortunate that in this year during which we are doing honor to Vergil the poet, "the modern poet", as Professor Erskine has lately called him<sup>2</sup>, his great poem is made to be merely what it was in the schools of fifteen hundred years ago, a text-book on grammar.

It is Vergil the poet, however, who is honored in Miss Nitchie's book, *Master Vergil*, a selection (v) "of poems or the parts of poems which his English-speaking followers have written under his spell, paying direct tribute to the poet or to his work..." The selections, which are drawn from the entire range of English literature from the fourteenth century down to this bimillennium year, are arranged in five groups: I. Vergil the Poet (3-23); II. Vergil the Magician (27-30), represented by The Seven Sages of Rome, Gower, and Marlowe; III. The Aeneid (33-94), embracing sections on The Fortune of Aeneas, Dido, The Fall of Troy, Echoes of the Mantuan Song; IV. The Georgics (97-105); V. The Eclogues (109-113).

Miss Nitchie has performed her task well, on the whole. One can imagine that it was no easy task to keep such a book within due bounds. Some of the matter reflecting the influence of the Aeneid, especially that drawn from the earlier periods of English Literature, might well have been omitted in favor of more suitable illustrations than the four poems she gives of the influence of the Georgics. Surely there is no place in such a book for the cheap example of newspaper wit which she includes (44). The lighter side of Vergilian reminiscence deserves, of course, a place, a larger place, perhaps, than Miss Nitchie has given it, but let the illustration be from a real poet, such an illustration, for example, as Kipling's *The Bees and the Flies*<sup>3</sup>, a rollicking version of the generation of bees, suggested by Georgics 4.530-558: "A farmer of the Augustan Age Perused in Virgil's golden page", etc. One wonders why, of the Eclogues, only the first is represented, well represented, to be sure, by Virgil's First Eclogue Remembered (109), by John Finley, and The Dawn

<sup>2</sup>Harper's Magazine, August, 1930, 280-286.

<sup>3</sup>Kipling's Verse, Inclusive Edition (New York, Doubleday, Page and Co., 1927).

(113-115), by W. E. Leonard. For the fourth Eclogue the closing ode of Shelley's *Hellas*, that lovely prayer for peace which this Eclogue inspired, might well have been put by the side of Finley's poem born out of the passions of our Great War. But anyone can suggest poems which would be suitable for such a book, although they perhaps would not serve any better the purpose which Miss Nitchie had in mind (vii), to do honor to "one of the great poets of the human race". The large free page and the clear type add much to the attractiveness of the book.

The tribute to Vergil from the classical faculty of the University of Pittsburg was undertaken, we read in the Preface, at the suggestion of Professor Sage, Chairman of the Department, and was worked out under his general direction, although the general editorial supervision was in the hands of two graduate students. The papers do not, the editors modestly admit (Introduction, 8), "enlarge greatly our knowledge or understanding of Virgil", and are to be evaluated, therefore, by the heart rather than by the head. Even so one rebels a little when Professor DeWitt who, as a Visiting Professor, contributes an article entitled *The Real Virgil* (5-18), ascribes to Asconius, as though there was no doubt about the matter (10: he hints at the doubt on page 12), the anecdotes which are contained in Donatus Auctus (Diehl, *Vitae Vergilianae* 34-37), and when Miss Jones, an Assistant Professor in the Department, in writing on *Some Ancient Critics of Vergil* (33-44), suggests the possibility of including Varro, who died in 27 B. C., among the critics of the *Aeneid*; this is the impression, at least, given by this sentence (42), "... We know too little of Varro's intention when he included a *Pseudaeneas* among his Menippean satires to be sure that this can be included too".

The other members of the staff who are represented by papers are Professor F. J. Miller (Visiting Professor in 1927), who writes in his usual sympathetic vein on *The Humanness of Vergil* (73-89); Professor E. T. Sage, who, in *The Trojan Families of the Aeneid* (96-110), discusses the Roman families who claimed descent from the four Trojans mentioned in *Aeneid* 5. 114-123; Assistant Professor Stinchcomb, who writes on *Virgil's Influence upon English Drama* (111-125); Mr. C. W. McEwan, Acting Instructor, who, in *Pliny's Vergil* (59-72), studies the indebtedness of the Elder Pliny to Vergil.

The four papers contributed by graduate students have the faults as well as the virtues generally characteristic of students' papers. The titles and the authors are *The Pedagogue's Virgil in the Dark Ages* (19-32), William P. Hotchkiss; *Virgil and his Contemporaries* (45-58), J. Stanley Jones; *Vergil's Pet Fly* (90-95), Sara P. Muscat; *Scybale of the Moretum* (126-130), by Bertram L. Woodruff. In the years to come these young people will be surprised at some of the statements they have made in these papers. They would

have been wiser, perhaps, had they followed the advice of Horace, *Ars Poetica* 386-390: *si quid tamen olim scripseris... nonum... prematur in annum... nescit vox missa reverti*.

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## CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

### III

*Harpers Magazine*—August, Vergil, the Modern Poet, John Erskine ["If ever human society learns to be civilized without being cruel, Vergil's poem will be out of date. Meanwhile it will remain the most magnificent statement of our plight... this poet, precisely because he was sensitive to the weakness in the ancient world, became integrated in the new Christian tradition which tried to mend that weakness. Now that we realize that the weakness belongs to our civilization also, that our imperialism is only a development of the Roman and carries with it the same or greater cruelties, Vergil lives afresh as our poet"].

*Saturday Review of Literature*—May 3, Review, favorable, by George H. Chase, of Mary H. Swindler, *Ancient Painting from the Earliest Times to the Period of Christian Art*; August 9, Review, generally favorable, by Hetty Goldman, of Edith Hami, *The Greek Way*.

*Studies* (An Irish Quarterly Review)—June, *The New Menander and the Origins of High Comedy*, Michael Tierney ["Readers of Ben Jonson, Goldsmith, and Sheridan, to mention only the more familiar masters of the modern comedy of humours and manners, may learn by the study of Menander's fragments how powerful a spell was exercised upon the world by the last Athenian literature"].

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## A NAUTICAL ERROR CORRECTED

In *THE CLASSICAL WEEKLY* 22.185-189 I read with great interest Professor George D. Kellogg's excellent article, *Catullus 4—Was Catullus's Phasellus a Racing-Yacht?* There occurs, however, a curious, though common, error in the nautical language of his translation of the poem (185). I refer to the use of the term "sheets". Professor Kellogg writes as follows: "... whether the breeze invited from port or starboard quarter, or Jupiter's favoring wind came down dead astern on both sheets at once..." May I be permitted to say, as one who has had much to do with sailboats for many years, that the term 'sheets' is not used with reference to the sails themselves, but is always used with reference to the ropes employed in controlling or 'trimming' the sails?

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